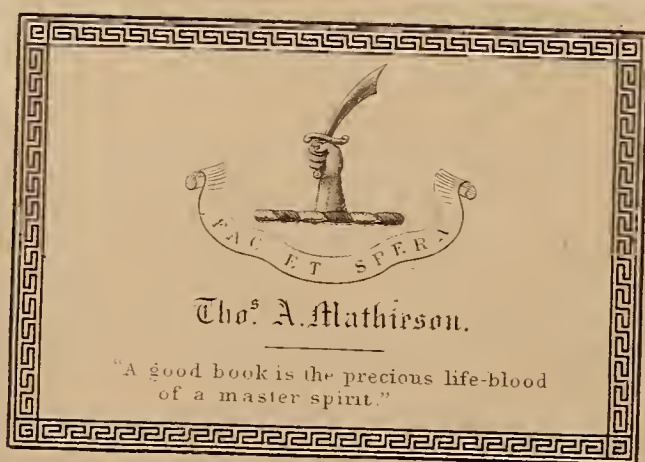


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OUTLINES



AN
ILLUSTRATION
OF THE
EGYPTIAN,
GRECIAN,
AND
ROMAN COSTUME;
IN FORTY OUTLINES,
With Descriptions,
SELECTED, DRAWN, & ENGRAVED,

BY
THOMAS BAXTER.
cut

LONDON:
PRINTED FOR WILLIAM MILLER, ALBEMARLE STREET;
By J. & E. Hodson, Cross Street, Hatton Garden.

1810.

TO

HENRY FUSELI, ESQ.

PROFESSOR IN PAINTING,

AND

KEEPER OF THE ROYAL ACADEMY,

AS A SMALL

TESTIMONY OF GRATITUDE,

FOR HIS READINESS TO ACCELERATE

THE PROGRESS OF THE STUDENTS

UNDER HIS CARE;

THIS WORK

IS RESPECTFULLY DEDICATED,

BY HIS OBLIGED

HUMBLE SERVANT,

THOMAS BAXTER.

*Goldsmith Street, Gough Square,
July, 1810.*

IT is intended in the present Work to give, in a regular series, Specimens of the Character and Costume of the God and Goddess, Priest and Priestess, Warrior, Lady, Peasant, and Child, of the Egyptians, Greeks, and Romans; but especially of the Greeks, as it is to them we owe nearly all that is elegant or dignified in Art.

DESCRIPTION OF THE PLATES.

THE Frontispiece is a Greek Vase, with such ornaments as are commonly seen on the Vase. The Bust of Minerva Hippias, protected by the *tryphalia*, or triple-crested helmet and *ægis*, is from a gem: Homer gives to the golden helmet of Jupiter ^afour crests. The *ægis* worn by Jupiter and Minerva, alternately as a breast-plate and a shield, consisted of a goat's skin, with scales of metal affixed to it. A gorgon's head was placed in the centre, and the margin was ornamented with golden serpents. The tree on each side is the olive in bloom.

Plate 1. *Osiris and Isis*, from ^bStatues; *Egyptian Symbols* from Denon. Perhaps in these statues we see the dress of the Priest and Priestess of the God and Goddess. Of the Egyptian garments, the name of but one, the *calasiris*, has come down to us; which is said to have been a linen tunic, and frequently worn by itself. They had also woollen mantles; but garments of wool were not admitted into the temples. According to ^cDiodorus Siculus, the king and priest of Egypt bore a sceptre like a plough-share; several of this kind are represented amongst the symbols. Orus in the lap of Isis, and the Hawk, are emblems of the sun or light, and the beetle represents the world. The lion and sphinx are symbols of the rising and falling of the Nile: and the *sistrum*, or rattle, is an ancient Egyptian musical instrument.

^a Homer. *Iliad*. Book 8. ^b Museum Capitolinum. ^c Book 1.

Plate 2. *Costume of an Egyptian Female*, from a fragment of a Sphinx and paintings in the British Museum; the chair, stool, and harp, from Denon. There are few figures on the painted mummies and coffins, without this head dress, though the majority have not the ribbon. The Egyptians wore garments of ^dfine linen of all colours, striped and checquered; ^ewreathed bracelets and ^fchains of gold for the neck; and golden bracelets for the arm and leg.

Plate 3. *Egyptian Costume*, from Denon. The garment seen on the figures attending the plough is frequently represented in this manner on the mummies in the British Museum. Denon says, that the plough is such as is used at present. The sower has a collar on. The figure holding a staff terminated by the flower of the lotus, is a ^gpriest in an embroidered garment, a cap and ^hlinen shoes. The bending figure is habited in a ⁱleathern cap, and a garment of a single piece of embroidered cloth folded round the body, supported by two straps fastened to an ornamented metal girdle, in which is a poniard; the arm is adorned by a bracelet, and the feet are protected by sandals. The helmet ornamented in front with the hooded snake, in which the warrior appears, was generally of brass; his body is protected by the *thorax* or pectoral, which was made of linen, ^kclosely folded so as to resist a weapon. The Egyptian soldiers sometimes carried a small oblong shield.

Plate 4. *An Egyptian Tumbler on the back of a tame Crocodile*. The figure is naked except that the hair covering the head appears to be artificial; the Egyptians ^lshaved the heads of their children at a very early age, and kept them so ever after, except in times of mourning.

Plate 5. *Juno, Neptune, and Ceres*; from a cast of a bas relief in a very ancient style of execution. In the *Iliad*, ^mJuno binds up part of her hair; the rest waves on her

^d Genesis. chap. xli. ^e Herodotus. *Thalia*. ^f Genesis. chap. xli.

^g Denon. ^h Herodotus. *Euterpe*. ⁱ Denon. ^k Herodotus. *Clio*.

^l Herodotus. *Thalia*. ^m Book xiv.

shoulders. "Around her flows" a figured *peplon* or mantle, fastened with clasps of gold; a white veil is thrown over her head, and sandals "grace her feet." Sandals and shoes were sometimes ⁿembroidered, and sometimes of ^ogold. Neptune appears in the *peplon*, which was a thin robe usually worn by women, and sometimes richly ornamented: it was folded round the body, and occasionally fastened with clasps, or buckles. Ceres is invested in the inner and outer *chiton* or tunic: over these is a long robe of which the extremity is carried up and supported on the left arm: it is bound under the breast by a *zone*; and fastened on the arm with *peronei* or clasps. The zone was sometimes of ^pgold.

Plate 6. *Jupiter, Minerva, and Hercules*; or Majesty, Wisdom and Strength; from casts of busts.

Plate 7. *Hercules contending with Hyppolita for the girdle of Mars*. From Sir W. Hamilton's *Vases*, vol. 1. plates 12 and 13. Hercules is generally represented on the Greek vases, in the lion's skin tied round his neck by the fore paws, the head forming a cap, and the rest hanging down as a cloak or mantle. The Grecian heroes are sometimes described as wearing the skin of some animal which they have vanquished, borne as a trophy over their armour or other attire. Hyppolita is habited in a very close dress, formed perhaps of a leopard's skin, and bound with the girdle. Her bonnet, which is Phrygian, seems to be composed of the skin of some small animal, of which the ornaments hanging loose on each side may be the legs; sometimes they are represented as turned up and fastened at the top. She has likewise the *chlamys*, or travelling cloak, and shoes.

Plate 8. *Hercules shooting the Stymphalides*, from a ^qbas relief. The club was the earliest offensive weapon, and next in priority followed the bow and arrow. The Greek bow was made of a ^rgoat's horns, and was drawn to

ⁿ *Iliad* 2. *Odyssey* 13. ^o Potter's Euripides. *Iphigenia in Aulis*.

^p *Iliad* 14. ^q Museum Clementinum. ^r *Iliad* 4.

the breast. The quiver slung over the shoulder, was a case for the bow as well as the arrows; it was sometimes richly ornamented, and some representations have a cover of skin to protect the arrows.

Plate 9. *Homer and his Muse*, from a cast of a bas relief. The Muse is habited in two varieties of the *chiton*, one having long and the other short sleeves. A shawl or small mantle thrown over her shoulder, encircles her waist. Homer has the *peplon*, or larger mantle, loosely worn.

Plate 10. *Three Grecian heads*, from casts of busts. The names of the persons represented are doubtful. The nearest, long considered Ariadne, is now called Bacchus; the hair is bound up, and crowned with ivy in the manner of a Bacchante. The second, wearing a helmet adorned with sculpture, is supposed to be Achilles. The hair of the third hangs loosely down on each side of the face.

Plate 11. *A Grecian Priest and Priestess at the Altar, preparing to perform a Libation*, from a vase in the British Museum. They are both habited in the *peplon* and *chiton*, one with long full sleeves and the other without sleeves. Their hair is in the style of the most ancient Greek works. Priests and heralds wore the laurel crown. The feet are destitute of covering, which seems to have been customary in Greek temples. The priest holds the patera and the priestess the vase.

Plate 12. *A Priest of Bacchus and Attendant, or Faun*, from a vase in the British Museum. The faun is naked except that he has a mask with horns.

Plate 13. *Faun and Bacchante*, from a cast of a bas relief. They each carry a thyrsus in the right hand and vase in the left. The *thyrsus* was a stick, or reed, terminated by a fir cone, sometimes ornamented with ivy leaves, fillets, ribbons and flowers.

^s Odyssey 21. ^t Eschylus. *Agamemnon*, and Sophocles. *Trachiniæ*.

^u Euripides. *Ion*. ^v For a description of which see the *Bacchæ* of Euripides.

Plate 14. *A Bacchanalian crowned with a fillet and ivy leaves, dancing to a Bacchante piping; the latter is attired in loose robes; a mouth-piece to fit the pipes is fastened on her head.* From Sir W. Hamilton's *Vases*, vol. 3, plate 17, and a Vase in the British Museum.

Plate 15. *A Bacchante bearing a wreath of Laurel Leaves to bind round the neck of the Victim,* from a cast of a bas relief.

Plate 16. *Grecian musical Performers and Instruments.* A Bacchanalian with double pipes; from Sir W. Hamilton's *Vases*, vol. 2. plate 41. Apollo Musagetes with the lyre suspended from the left wrist; from a bas relief in a very ancient style of execution. The Bacchante is playing on the "deep-toned tymbrel," from Sir W. Hamilton's *Vases*, vol. 2. plate 50. The separate lyre and altar are from vol. 2. plate 39.

Plate 17. *A Greek Philosopher,* from a cast of a statue.

Plate 18. This appears to be the dress of an early Greek Warrior, and is from a drawing of a Vase formerly in the possession of Sir W. Hamilton, except that the greaves were plain in the drawing, and that the spear and shield have been supplied from other vases. The leathern helmet has a ^xvariegated crest of horse-hair; to the ^ythorax or corslet also of leather, shoulder-guards are fastened. The corslet was sometimes of embroidered linen. The *knemides*, or greaves, were generally leather, occasionally of metal, and made to fit the legs exactly; they were connected behind with ^zclasps or buckles, sometimes of silver. The Greek spears, usually pointed with brass, were sometimes very large: Hector's was ^aeleven cubits in length, and that of ^bAchilles, no Greek but himself could manage. The shields were sometimes of brass with a lining of skin. An ^cattendant on the warrior usually carried the large round shield called *aspis*.

^x *Bacchæ.* ^z *Iliad* 3. ^y *Iliad* 7. ^z *Iliad* 11. ^a *Iliad* 6. ^b *Iliad* 19.
^c Euripides. *Phœnician Virgins.*

Plate 19. *A Greek Warrior*, from a cast of a statue. The spear and sword are supplied from vases. The dress consists only of the *chlamys*, and *korus*, or head-piece with a fixed visor, which in battle was drawn down over the face. The *chlamys* is fastened on the right shoulder, and falls over the left arm, leaving the right at liberty; the extremities were generally loaded with small pieces of metal, which prevented them from being lifted by the wind. This robe is seldom represented on the vases without a stripe or border at the margin.

Plate 20. *Iris* in the costume of a herald or messenger (which consisted of the *chlamys*, *chiton*, and *caduceus*) presenting a helmet.

Plate 21. *A Young Warrior*, from a Vase in the British Museum. The body-armour from Sir W. Hamilton's *Vases*, vol. i. plate 4. The ornaments on the shield have been supplied from other Vases. The *pharos* or great mantle, which is frequently mentioned by Homer, was sometimes of a red colour. When the wearer was reposing, it was converted into a coverlet. A clasp or button confined it in front. The *petassus*, or hat, is thrown back upon the warrior's shoulders. The breast-plate of metal, with shoulder-guards, is affixed to a tunic, which seems to be of leather. Breast-plates were sometimes of ^dgold, ornamented with sculpture. The tunic is worn over the *chiton*. The sandals are fastened half way up the legs. On the left side is a sword suspended from a *zone*, or baldric, which crosses his right shoulder; the baldric was sometimes richly ornamented. The Grecian sword was short, and usually made of brass; the hilt sometimes of ^egold and sometimes of ^fivory and gold. A warrior, if travelling, is seldom seen on the vases without two spears. Euripides describes the Greek soldiers to have carried ^gwhite shields; whilst those of their leaders were richly ornamented with devices, and sometimes bor-

^d *Odyssey* 19.

^e *Iliad*.

^f Pausanias. *Book* 6. chap. 19.

^g *Phœnician Virgins*.

dered with ^h black. The white shields were probably of ⁱ willow.

Plate 22. *The Pyrrhic or War Dance*, from Sir W. Hamilton's *Vases*, vol. i. plate 60. The children of the Lacedemonians were taught this dance at a very early age; and Hector is supposed to allude to it when he talks of ^k moving his feet to the sound of Mars. The breast-plate is apparently composed of three circular pieces of metal, fastened on the body by two straps crossing the shoulders and affixed to the *mitra* or ^l cincture at the groin. The Greek armour is generally called by Homer golden, or azure, as the materials used were either brass or iron; gold was frequently used for the ornaments. The corslet or cuirass has two rows of hanging straps; this fashion was adopted by the Romans.

Plates 23 and 24, are from a Vase in the British Museum, the figures on which probably represent the subject of Pelops and Hippodamia, or perhaps the Rape of Helen. Paris in the *quadriga*, or chariot, drawn by four horses used in the races; and again, appearing with Helen before Cassandra, answers the descriptions of him given by ^m Euripides. Vests richly embroidered with figures in gold are described by ⁿ Eschylus; and similar garments are frequently mentioned by Homer and other Greek poets, and generally termed barbaric.

Plate 25. *Two Grecian Ladies*. One from vol. 2. plate 12. Sir W. Hamilton's *Vases*, the other from a Vase in the British Museum. The sitting figure has a small lyre and in her right hand she holds the *plectron* with which the strings were struck; her dress is the long *chiton* without sleeves; short tunics were considered vulgar. The lady dancing has the *chiton* with sleeves, and a shawl or small mantle. ^o Entwined wreaths, ^p purple fillets, and gems, were worn on the head by Grecian ladies

^h Æschylus. *Seven Chiefs against Thebes*. ⁱ *Travels of Anacharsis*, chap. 10. ^k *Iliad* 7. ^l *Iliad* 5. ^m *Trojan Dames, and Iphigenia*.

ⁿ *Chæphoræ*. ^o Euripides. *Medea*. ^p *Iliad* 18.

The under tunic was made of linen or cotton, very fine, and generally white; but the upper tunics, robes, and shawls, were of various colours; scarlet, green, and purple, were considered the richest. The embroidered stuffs were not worn by modest women, amongst the Greeks; and at Athens there was a ^q law to prohibit it.

Plate 26. *A Grecian Lady and Servant*, from Sir W. Hamilton's *Vases*, vol. 1. plate 10. The lady ^r "cul-ling the snowy fleece;" is supposed to represent Penelope. She is habited in the *chiton* with long full sleeves. The *peplon* lays loose over her knees. The servant holds a ^s fan of feathers. The vases which held the wool, cotton, or flax, were sometimes richly adorned with sculpture. Ivory chairs and footstools, ornamented with silver and covered with skins, are frequently mentioned by Homer and other Greek writers.

Plate 27. *A Grecian Lady at the Bath*, the servant pouring perfumed water or ^v oil on her mistress.

Plate 28. *A Grecian Lady painting her Face, with a Servant in attendance*. The case is supposed to contain a fan of feathers. From Sir W. Hamilton's *Vases*, vol. 2. plates 36 and 58, and vol. 3. plate 51. The Grecian ladies painted their faces with ^u white and red; and their eyebrows with black. They wore ^w ear-rings, which were sometimes very rich. ^x Golden bracelets were worn and the "mirrors golden round" is mentioned by ^y Euripides.

Plate 29. *A Grecian Lady performing Funeral Rites*, from vol. 2. plate 30. Sir W. Hamilton's *Vases*. The Grecians when they mourned ^z cut their hair; and wore the *peplon* ^a over the head, and the tunic ^b black. This lady has made a ^c libation, and bound a fillet round the pillar or tomb; she holds in her hand a wreath made of the hair which she has cut off. The hair was commonly

^q *Travels of Anacharsis* chap. 20. ^r *Odyssey* 6. ^s Euripides. *Orestes*.

^t *Odyssey* 4. ^v *Iliad* Book 14. ^u *Travels of Anacharsis*, chap. 20.

^w *Iliad* 14. ^x Eschylus. *Chæphoræ*. ^y *Hecuba*. ^z Euripides. *Electra*.

^a Sophocles. *Ajax*. ^b Euripides. *Alcestes*. ^c Euripides. *Electra*.

left on the tomb, and branches of laurel and myrtle were strewed round it.

Plate 30. *A Dancing Girl*, from a picture found at Herculaneum. She is habited in the tunic and small mantle fastened on each shoulder by a clasp. Necklaces were worn very rich, frequently of gold or amber, Pausanias describes one of ^dgreen stones set in gold.

Plate 31. *Comedian and Tragic Mask*, from sculpture in the British Museum; *another Mask* from one of bronze found on the face of a skeleton in a sepulchre at Nola. Sir W. Hamilton's *Vases*, vol. 2. plate 1. After the time of Eschylus, the actors of Greece never appeared on the stage, in any species of the drama, without masks, which covered the whole head, and were made to represent the person intended, in character, age, and sex; they generally had a large open mouth, contrived so as to increase the sound of the voice; the most perfect were of wood, executed with the greatest care, by sculptors of the first rank, who received their directions from the poet. See *Franklin's Dissertation on Ancient Tragedy*, prefixed to his translation of Sophocles. The comedian is in the country dress, a short tunic and cloak or mantle.

Plate 32. *Tumbling*, said to be that of which Homer speaks. From Sir W. Hamilton's *Vases*, vol. 1. plate 60. Perhaps it is not Grecian, though represented on a Greek Vase, as it does not answer the descriptions in ^eHomer. The tumbler wears the *saravara*, or Scythian drawers; she is endeavouring, with the *simpulum* which she holds betwixt her toes, to fill the lesser vase out of the greater, whilst the other woman directs her. The ornaments on the vase are from vases in the British Museum, and are supposed to represent the Cretan labyrinth, the Greek lotus, and the sea, or water, all of which had some reference to the worship of Bacchus and Ceres.

Plate 33. *A Roman Consul*, from a ^fstatue. He is habited in the *tunica* with sleeves, and the *toga*. In the

Book 9. chap. 41. ^e Iliad 18. Odyssey 4. ^f Museum Florentinum.

early part of the Roman republic, beards were generally worn, and it was considered effeminate to appear in a garment with sleeves. The tunic was worn at home without a girdle, but with one abroad. The *toga*, worn perhaps by no other nation, and at Rome only by freemen, seems to have been a large piece of woollen cloth, having one side semi-circular; folded round the body and over the left shoulder, so as to leave the right arm at liberty, but from the left arm it hung down to the ankles in long narrow folds; under the left breast it was doubled in and formed a kind of pocket, called *sinus*. Priests wore it drawn over the head, and for mourning it was generally worn so, and was of a dark colour, or black. It was sometimes the colour of the wool, sometimes white, but generally dyed, and was worn sometimes without any tunic.

Plate 34. *A Roman General*, from a statue of ^g Marcus Aurelius. The leathern and metal cuirass made to fit the body exactly, were adopted by the Romans from the Greeks. The whole of this dress is Grecian. The *chlamys*, when worn by the Roman generals, was called *paludamentum*. The common soldiers had a short cloak somewhat like the *chlamys*, which was called *sagum*.

Plate 35. *Roman Officers*, from ^hbas reliefs. These are in Greek dresses adopted by the Romans. The figure with the helmet is habited in nearly the same manner as a statue called ⁱPyrrhus of Epirus; and this cuirass, with the *tasses* or straps, which were sometimes plated with metal, is likewise represented at the side of one of the *Dioscuri*, supposed to be by Phidias. The sitting figure holds in his left hand a Roman standard, the crest of which is an eagle. The cloak of the other figure is the Greek *pharos*, called by the Romans *pallium*; he wears likewise the *femoralia*, or drawers, under the tunic, and a dagger at his left side; the Roman sword was generally longer than the Grecian.

^g Museum Capitolinum. ^h *Triumphal Arches*, by Bartoli.

ⁱ Museum Capitolinum.

Plate 36. *The dress of a Roman Standard Bearer*, from a ^kbas relief. In the Roman sculpture of the time of Trajan, the standard-bearers are represented with the skins of lions worn in the manner of this figure. He has three tunics, sandals, and a girdle with straps hanging from it. Two tunics were generally worn, the inner of which was called *subuculum*, and was of wool: the emperor ¹Augustus wore this and four others. The standard is composed of a circular portrait of the emperor, a mural and triumphal crown, and the eagle seated on an arch.

Plate 37. *Three Roman Soldiers*, from ^mbas reliefs. The Romans sometimes wore plumes of feathers on their helmets. The *principes*, or heavy armed soldiers, wore hoops of brass or iron bound round the body, drawers and sandals; and helmets of leather, brass, and iron. The *velites*, or light armed, wore the *lorica*, (coat of mail) which was a leathern jacket set with small plates of metal, in the manner of scales or feathers: they likewise wore drawers and sandals.

Plate 38. *Five Roman Heads*. Hadrian is from a bust in the British Museum. Vespasian, and Julia the daughter of Titus, are from gems. Augustus and Faustina, are from coins. The Roman ladies used hot irons to curl their hair, and they sometimes wore false hair.

Plate 39. *A Roman Lady on a Couch*, from ⁿsculpture. She is habited in the *tunica* and *pallium*, which was worn by the Roman matrons, large enough to conceal ^oall but their faces and then called *stola*. She is reclined, and has in her hand a chaplet of flowers; the ^pchaplet was worn round the head.

Plate 40. *A Roman Youth and two Children*. The child wearing two tunics, one long and the other short, is from a statue in the possession of Mr. Westmacott. The other ^qchild wearing the pallium and tunic, with the

^k *Triumphal Arches*, by Bartoli. ¹ Suetonius. ^m *Triumphal Arches*.
ⁿ Museum Capitolinum. ^o Francis's *Horace*, Sat. 2. ^p Dryden's
Juvenal, Sat. 2. ^q Museum Capitolinum.

Two Roman Youth and two Children

Two Roman Youth and two Children
 The child wearing two tunics, one long and the other short, is from a statue in the possession of Mr. Westmacott. The other child wearing the pallium and tunic, with the

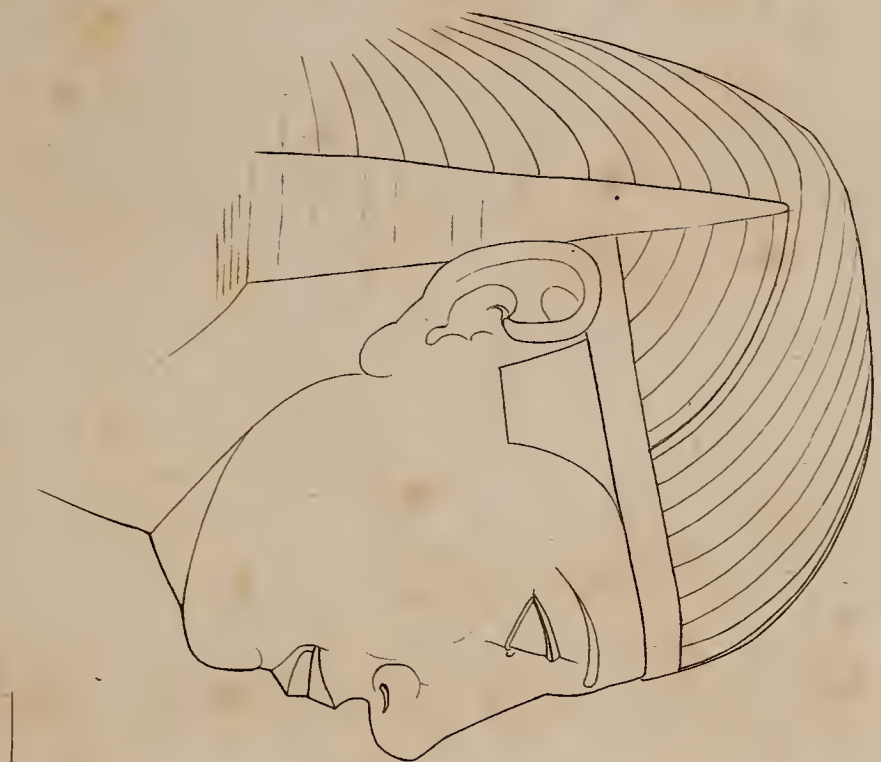
r youth, are from Roman sculpture. The youth is habited in the tunic and *toga pretexta*, which was white, having a purple band at the margin, and worn by the sons of the nobility. He has likewise the *bullæ*, a gold or silver box, generally ornamented with a heart engraved on it, and contained a charm or amulet: it was fastened round the neck by a chain or ribbon, and was not worn after fifteen or sixteen years of age. They seem to have linen shoes.

r Museum Florentinum.

FINIS.



David & Co. Paris



Egyptian Symbols

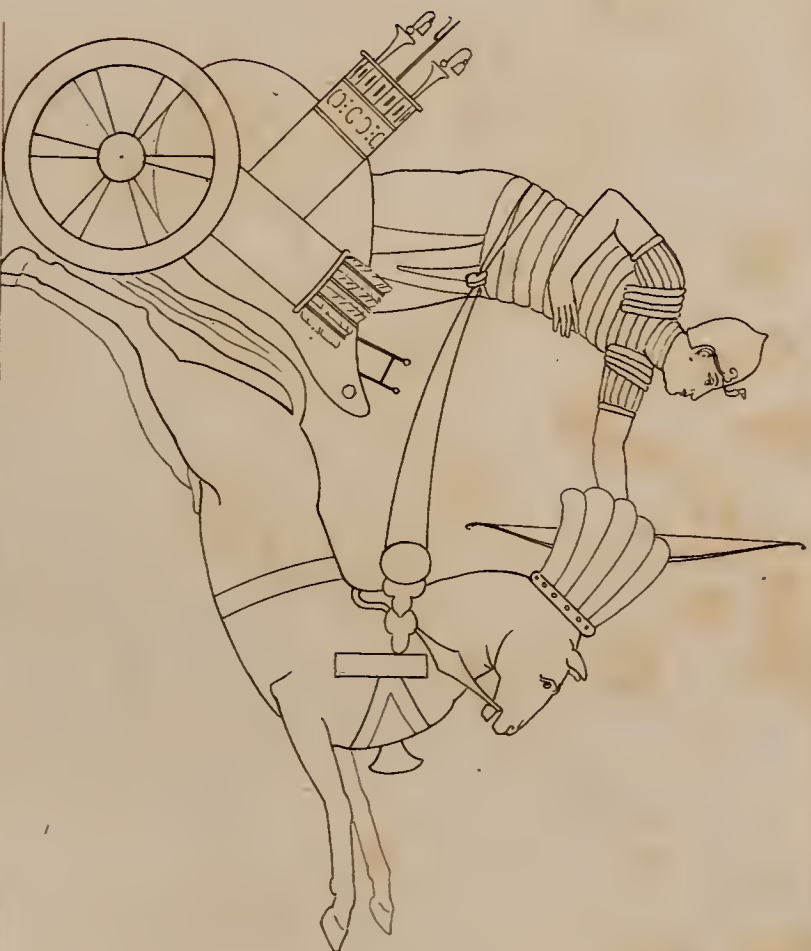
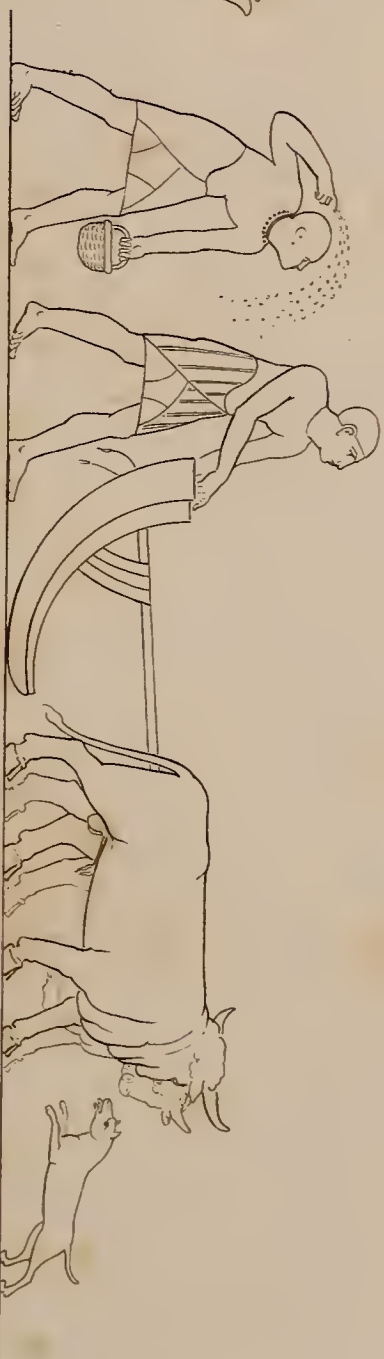
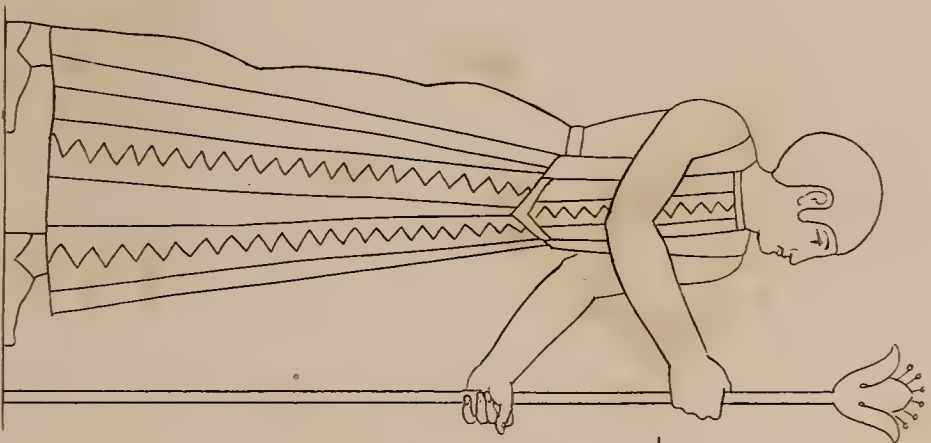


Fig. 17. The same from the same

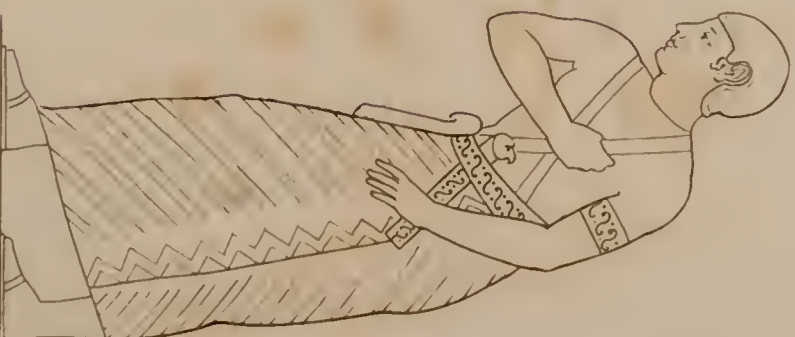
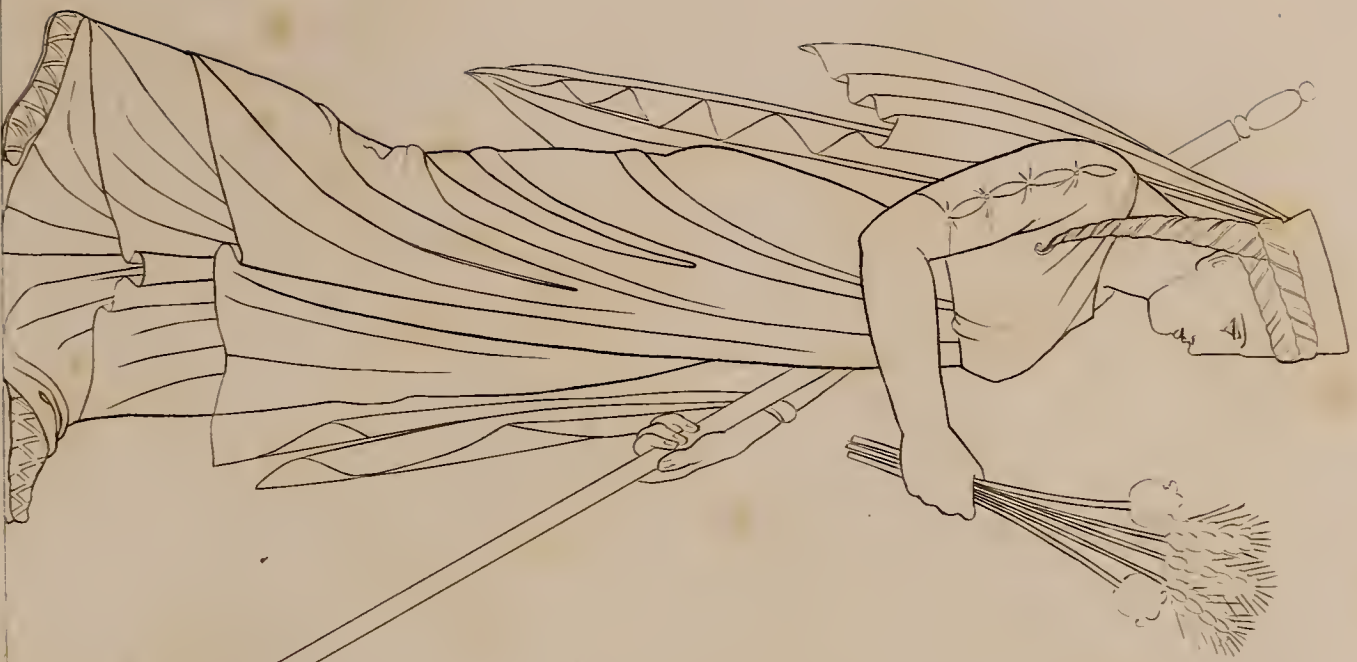


Fig. 18. The same



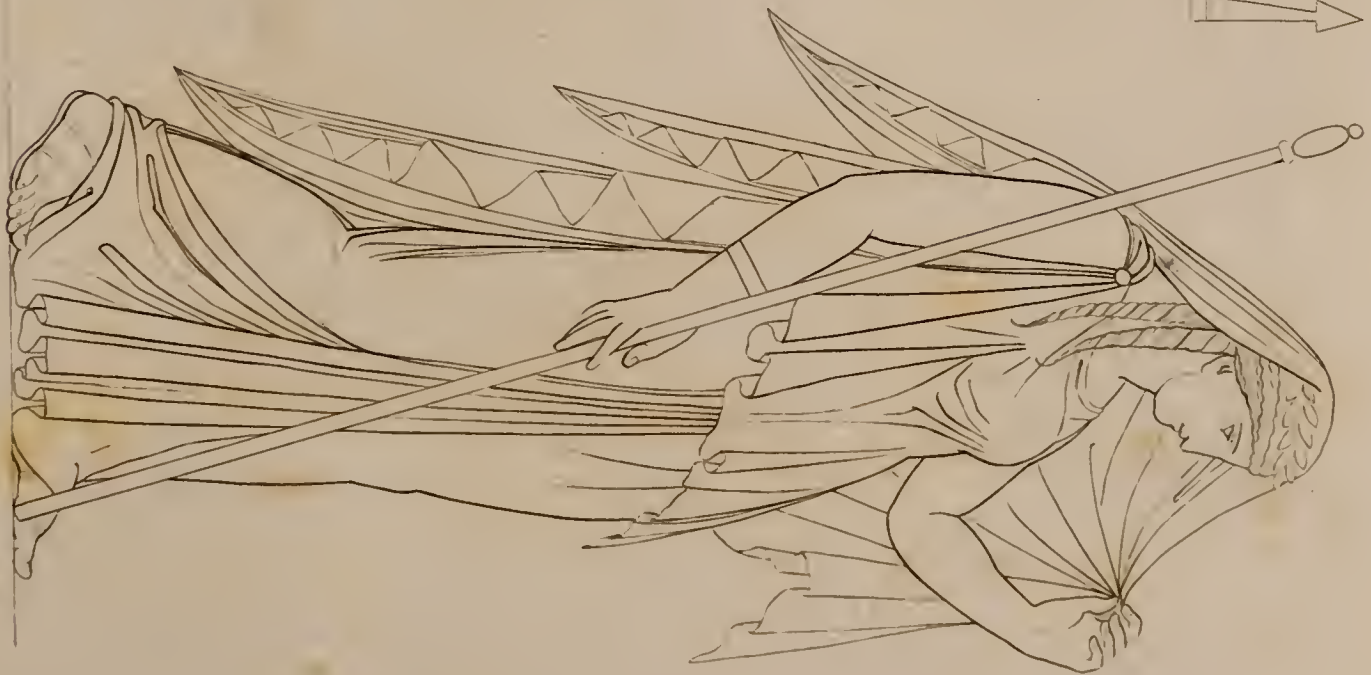
Josephine Tumbler



Παρθένος Ἀφροδίτης



Ἡ Ἀφροδίτη





Three Kings & Child



Warrior & Soldier, 1817

Plate 1 of 1



Heracles



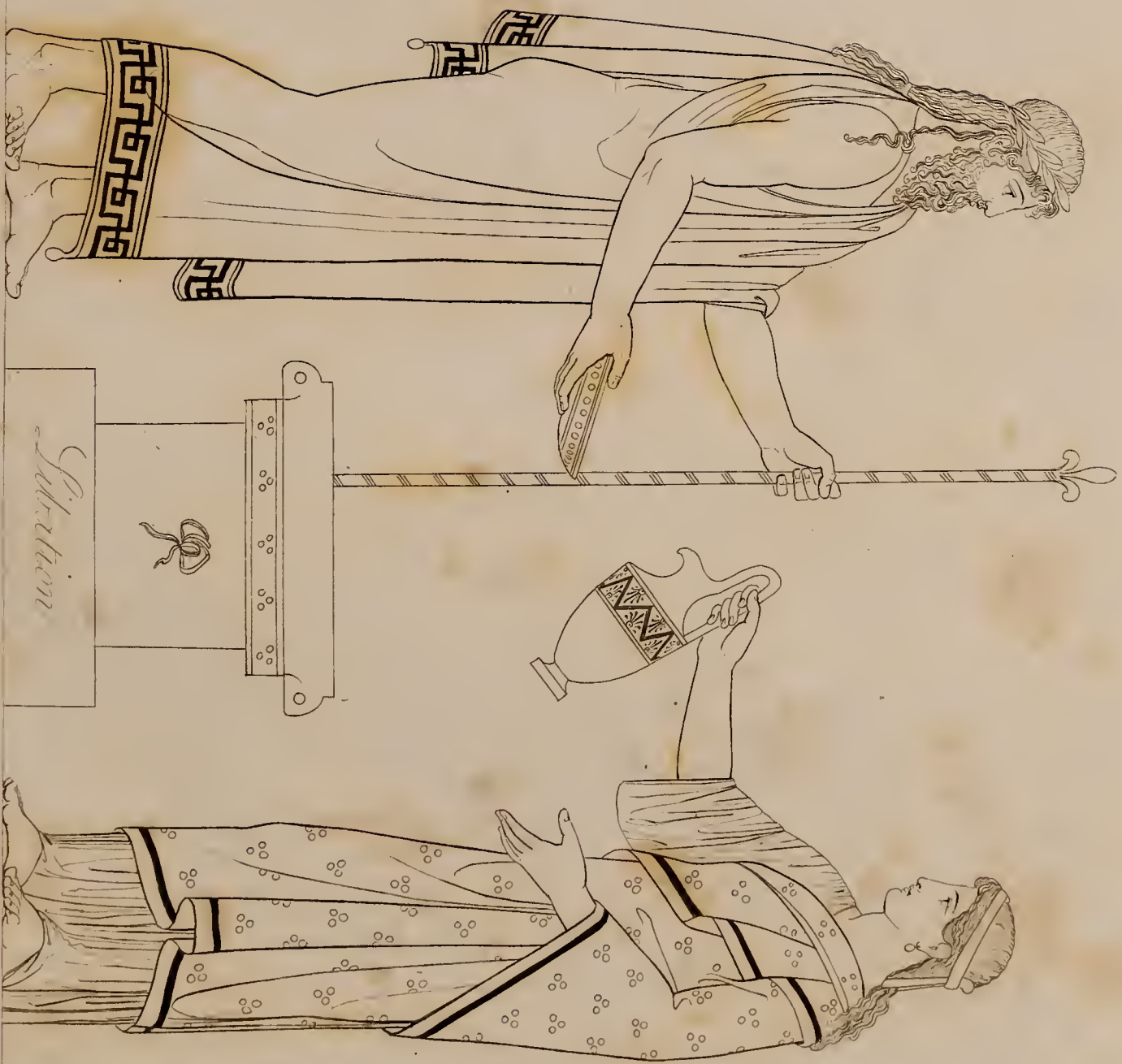
Homer and his Muse

Boettcher del. et. sculp.

From the Vatican Museum



Three Greek Heads





Quest of Perseus & Attendant



Cham & Co. 1840



Richardson & Co. 1842



De la main de la jeune fille

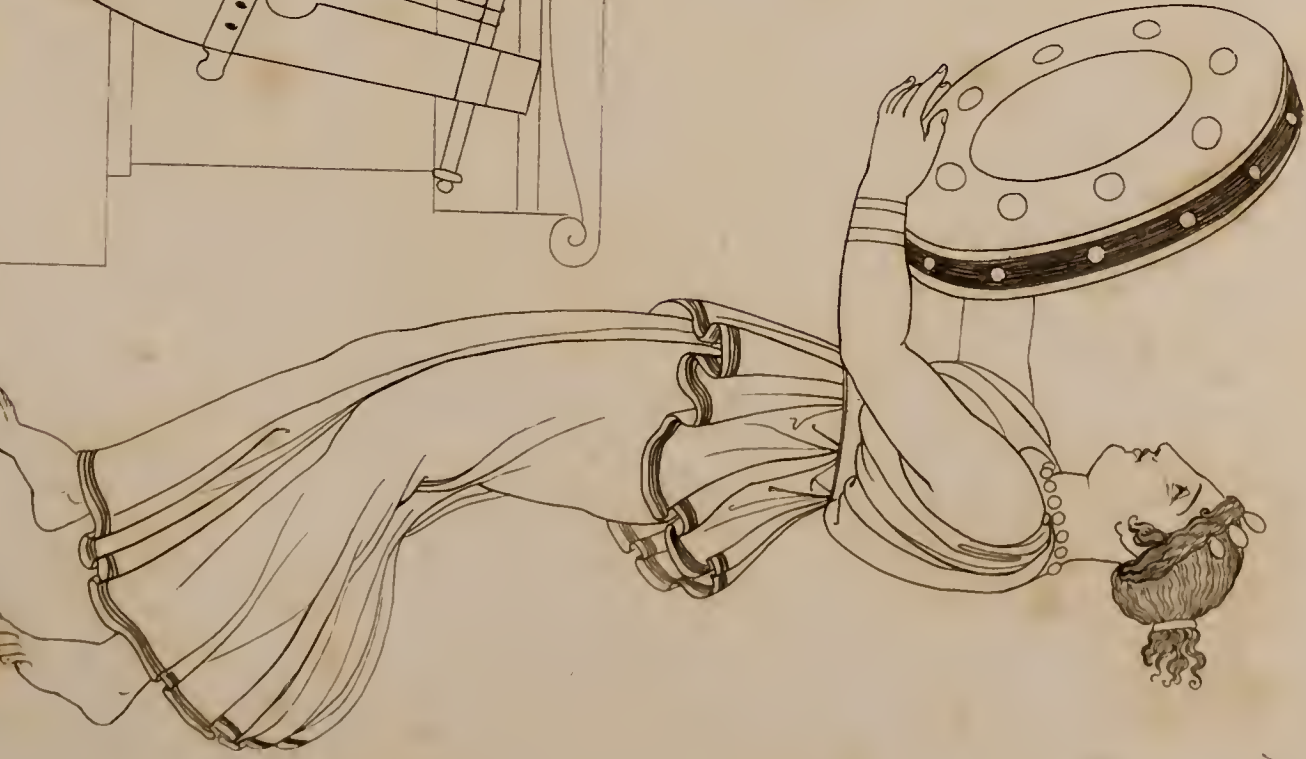
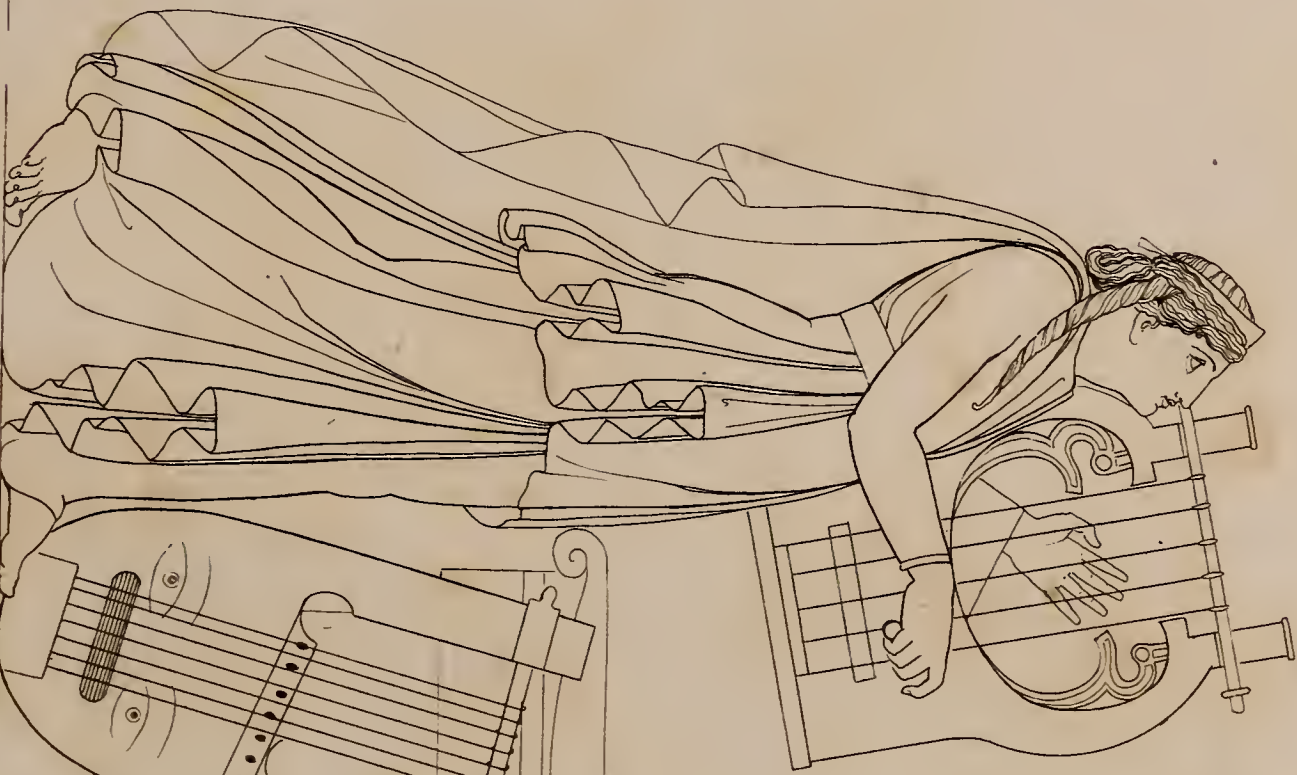
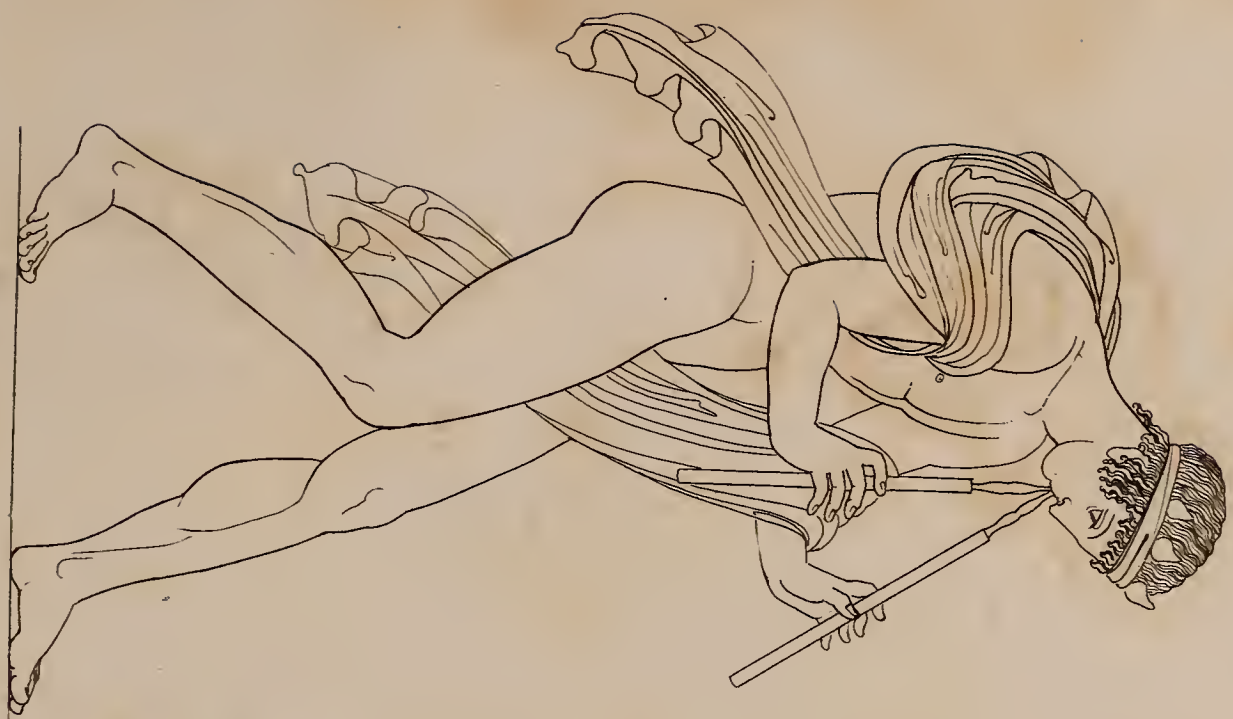


Figure of a woman

Figure of a woman



Just. Philosopher



Carl Wernicke



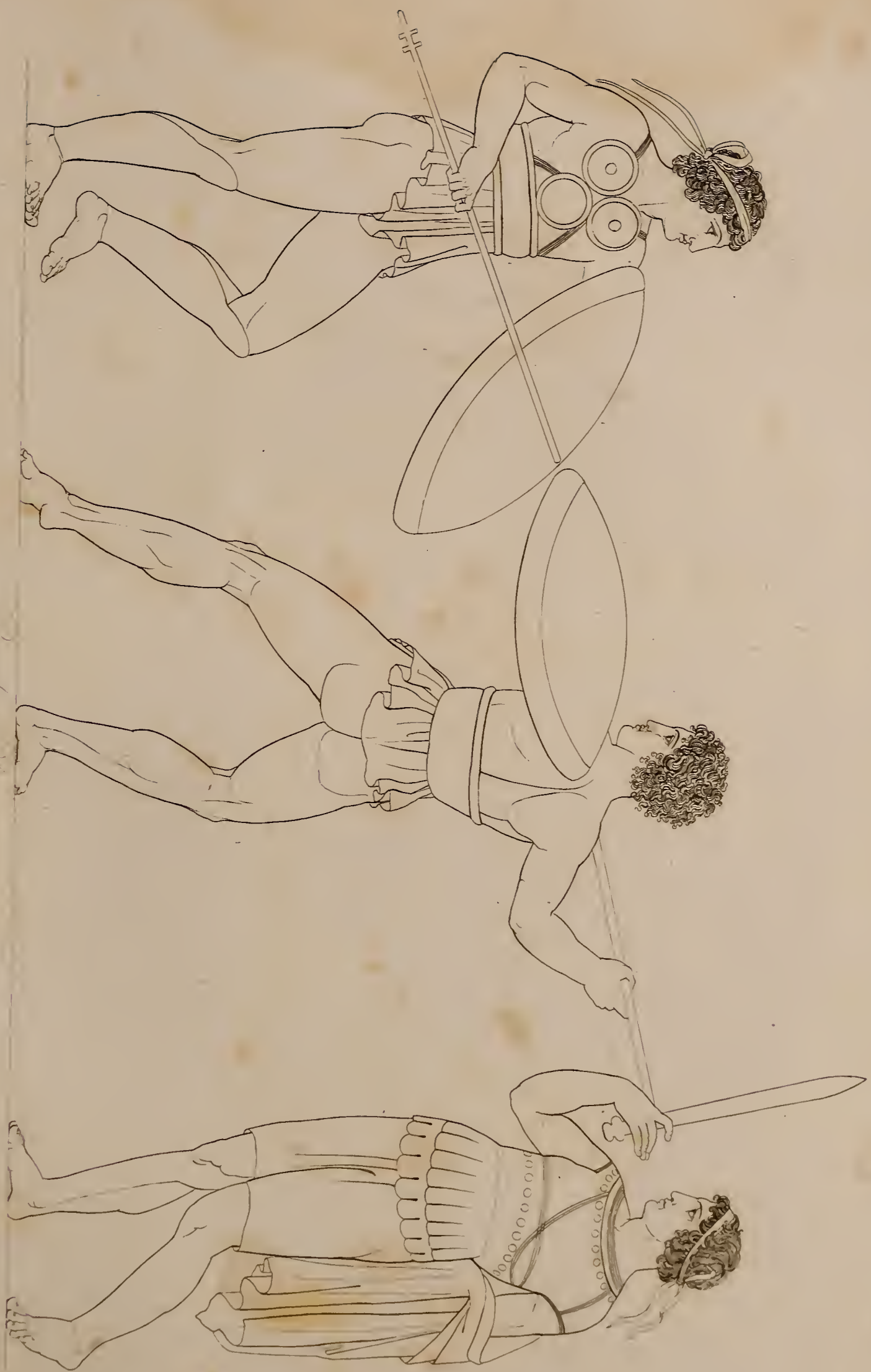
Greek Warrior

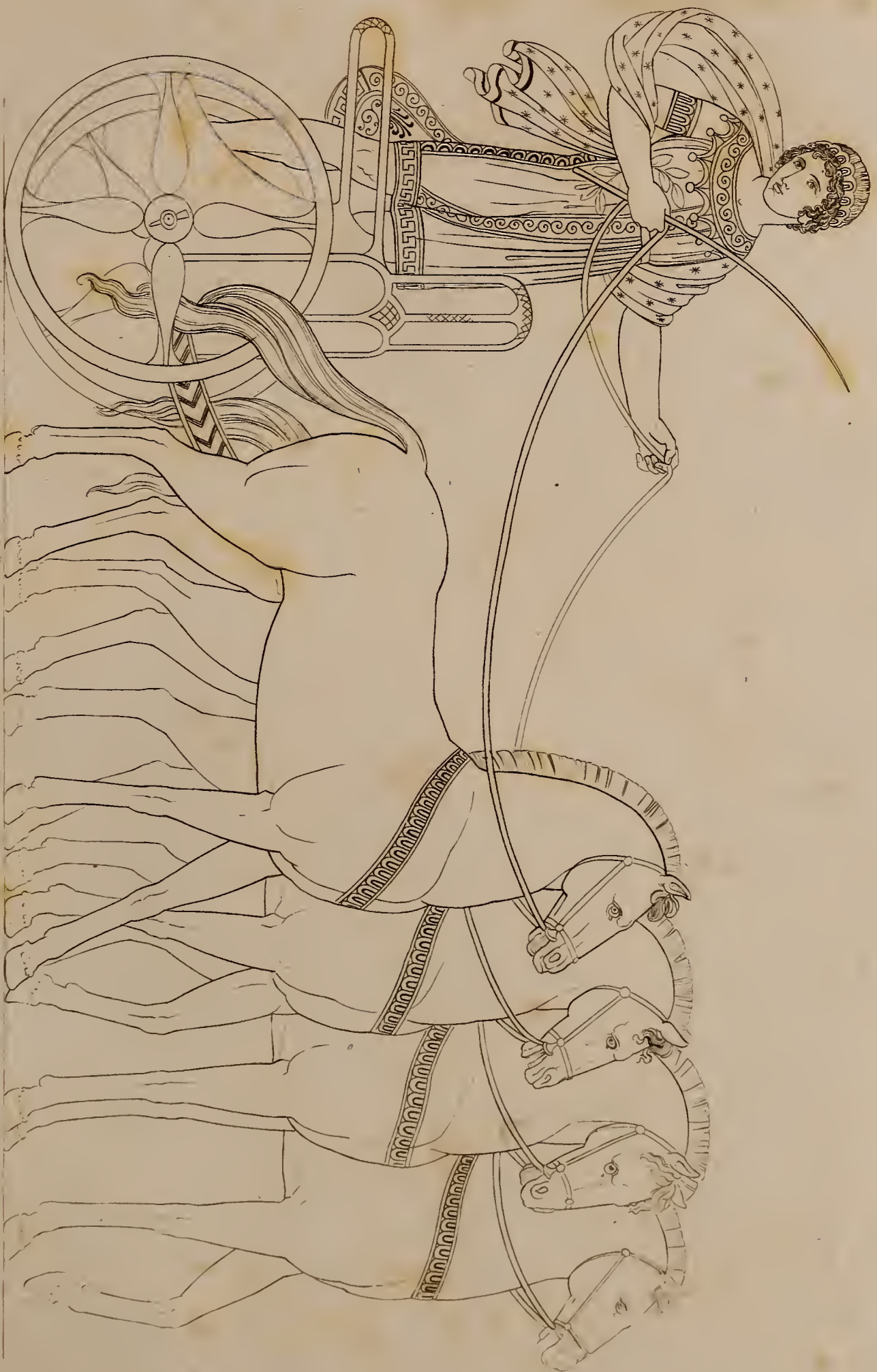
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Greek Warrior





Scene in the Quadriga

R. Rafter del et sculp



From the Athenian Museum

The artist's sketch



Grecian, Lady Herbert



Woman Pouring Water

From the Villa



Woman looking in mirror



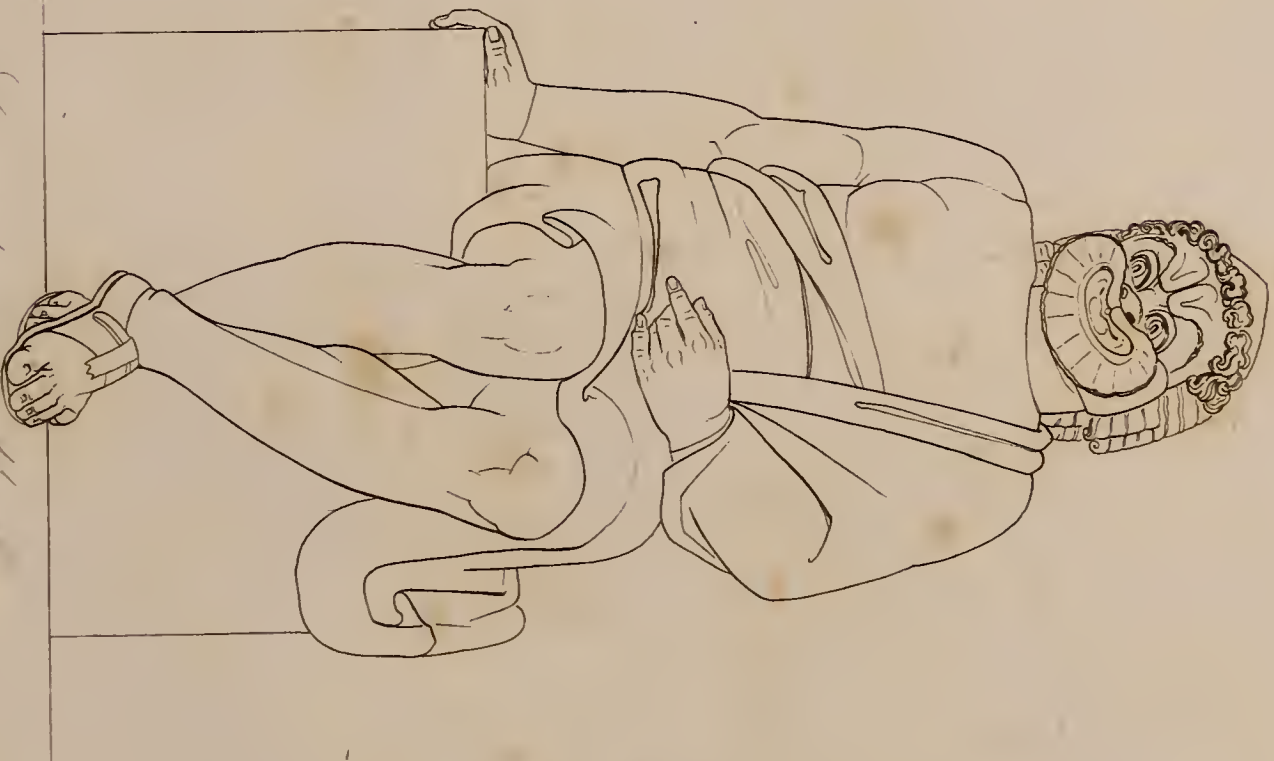
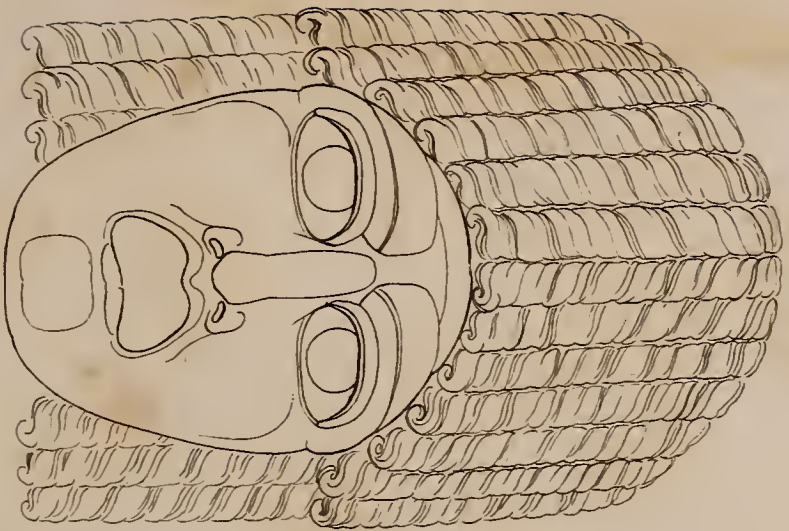
Queen Lety performing sacred rites

T. Baxter del et sculp

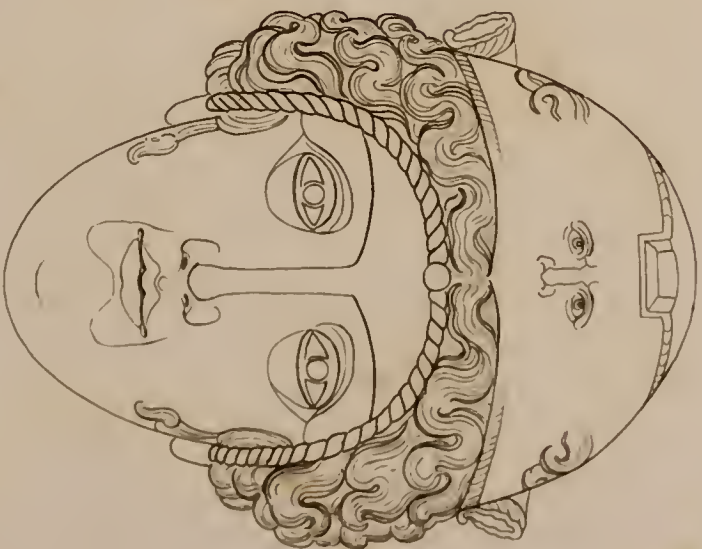


Dancing Girl

by the artist



St. Michael's, 1840



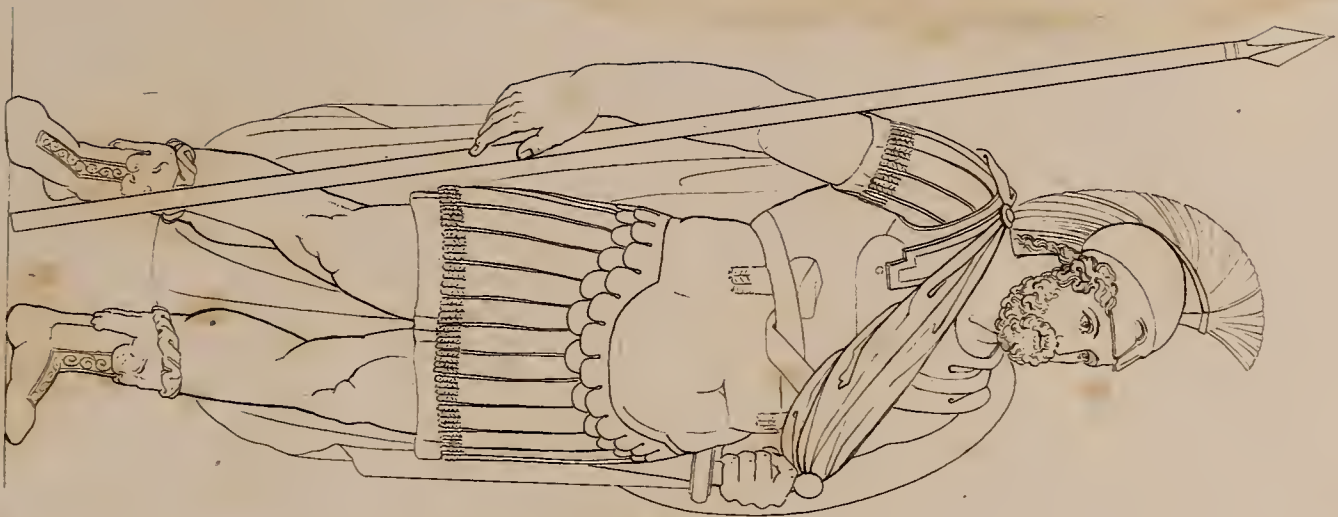


Spade & M. M. M.

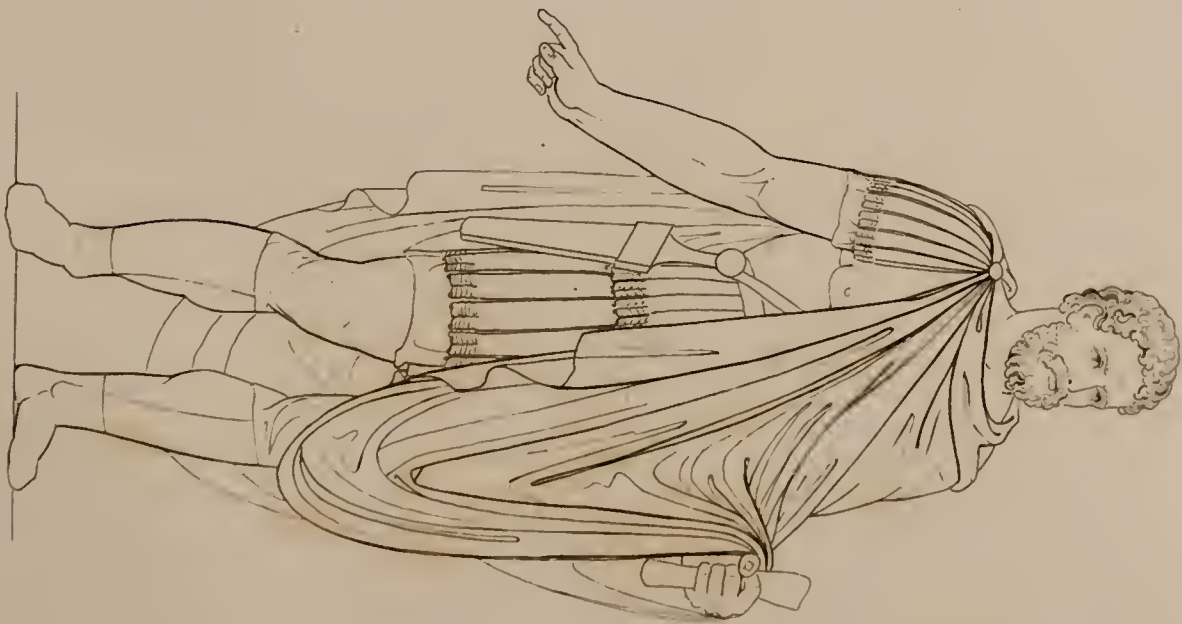




Roman General

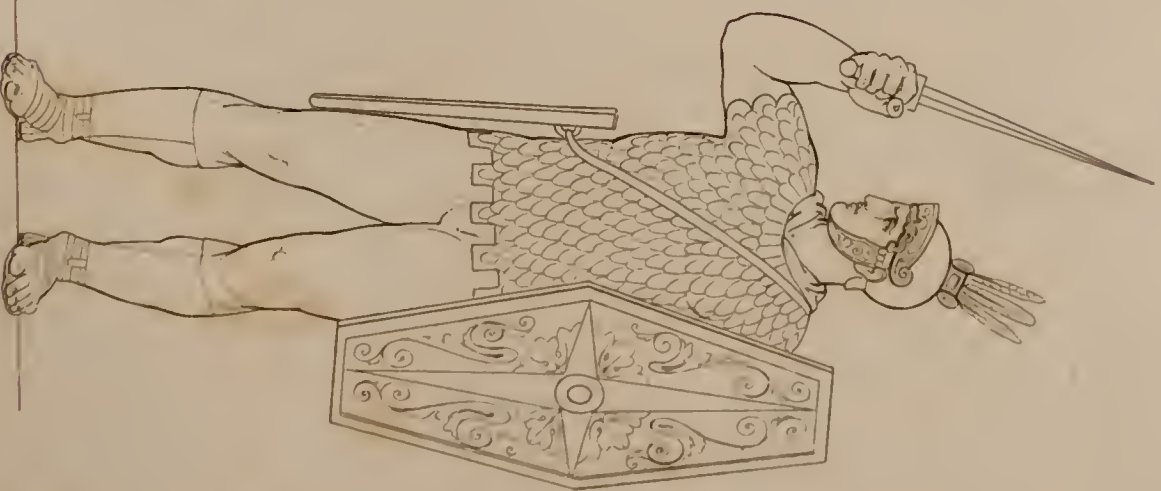
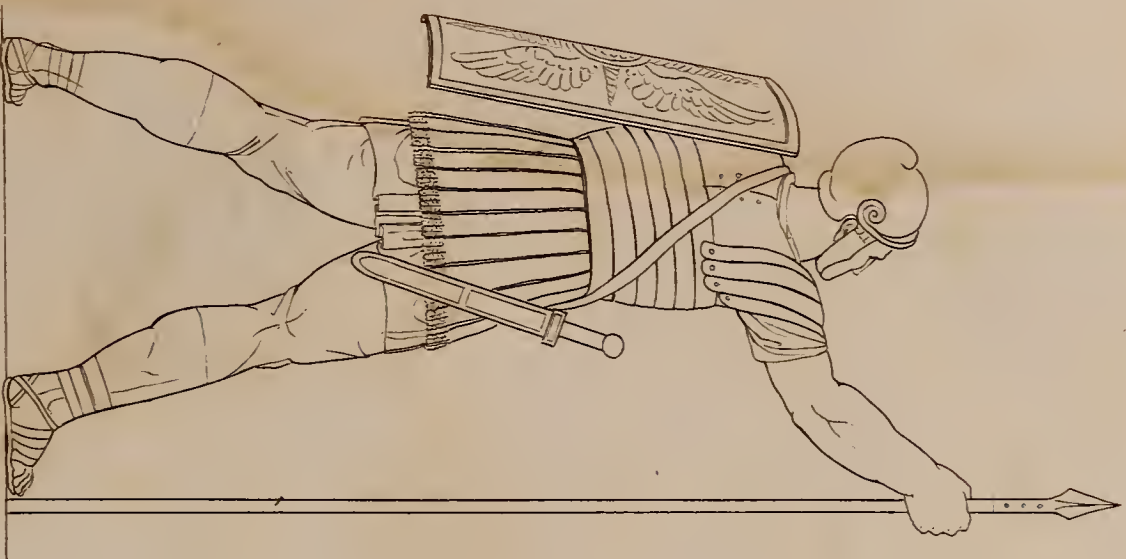


Roman Officer



7. Roman Officer

7. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

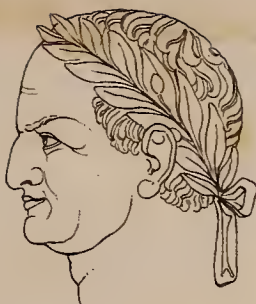


Chromatophori

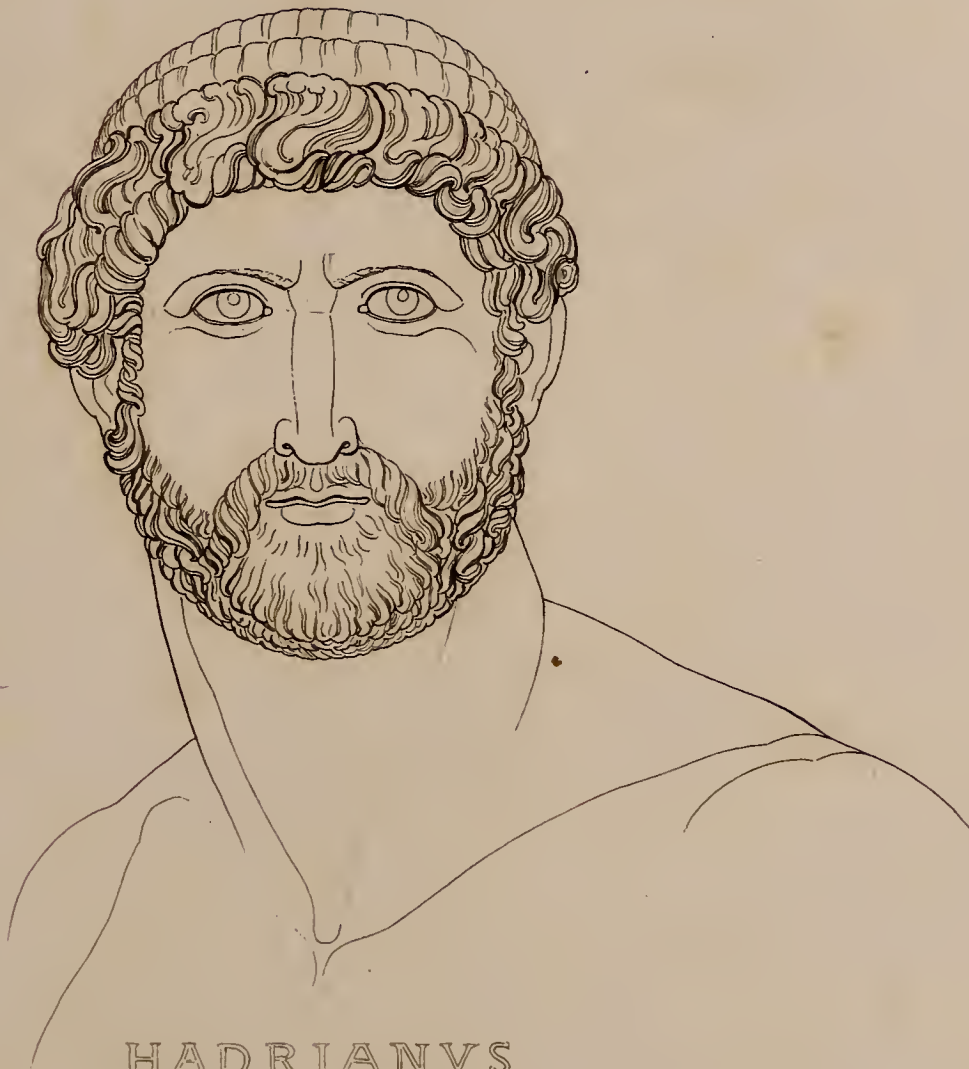
T. Baster us. 11. 12.



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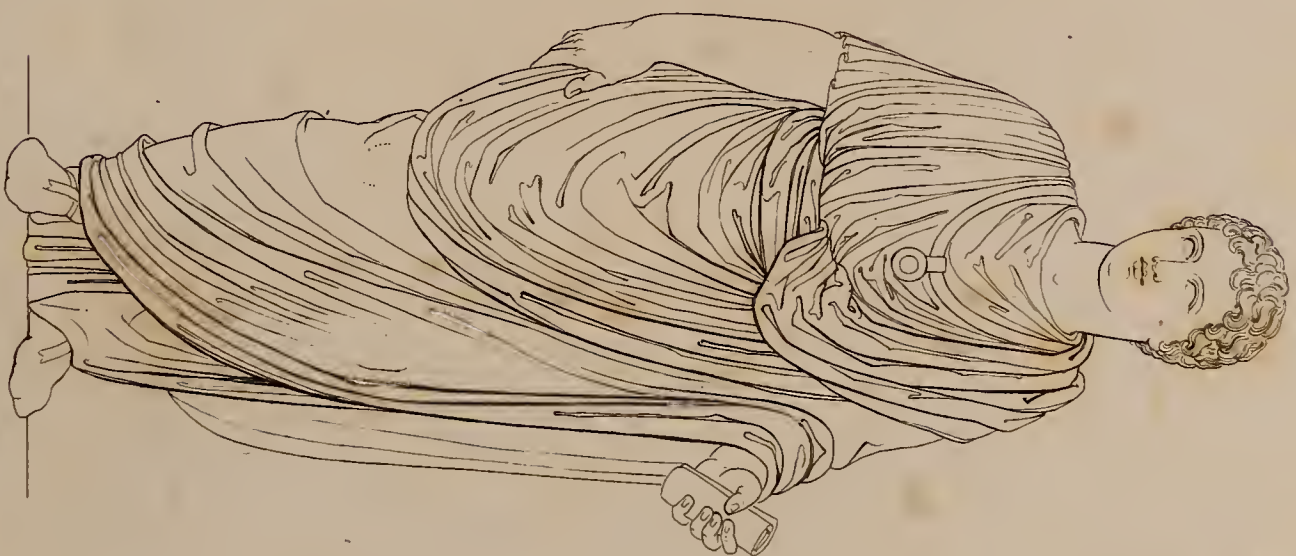
FAVSTINA

Handwritten signature or note



Room Lady in 1846

F. Huetter del et sculp



Roman Youth & Children

Water Press

STERLING & FRANCINE CLARK ART INSTITUTE
NK4707 .B38
Baxter, Thomas/An illustration of the Eg



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